Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1/Number 3/March 1980*

Paul Klee, *Picture Album.* Oil on canvas, 59 x 56 cm. The Phillips Collection, Washington, DC. Photo Courtesy The Phillips Collection.

Forgery of Paul Klee. *Untitled*. recently examined by IFAR. Oil on rough canvas, 45 x 38 cm. Photo T. McGinniss.

Forger's Oeuvre Comes to Light

With the seizure of some 600 paintings in Peekskill, New York, the FBI hopes to have closed an operation which has been responsible for the sale of numerous forgeries in the United States over a 20-year period. The owner of the paintings, Joseph Hartert, was the focus of a scandal in 1961, when dozens of forged paintings that he had sold to Walter Chrysler were exhibited in Provincetown, R.I. Since that time, Chrysler has quietly removed the forgeries from his collection, Hartert has closed his gallery, and the specifics of the scandal had been all but forgotten by the art world.

Last October the scandal was revived when the Galleria Borghi in New York, acting on behalf of a California-based collector, purchased 23 works from Hartert for a total of $1.2 million. Immediately after the sale, the gallery began checking with other dealers and auctioneers, who expressed doubts about the authenticity of the paintings. The gallery then commissioned IFAR to examine the entire collection. IFAR examined 18 of the paintings, gathering written reports from leading scholars and experts on the particular artists, and submitting one work to detailed physical examination. All 18 proved to be forgeries.

In November, the gallery brought suit in the New York Supreme Court which resulted in a settlement with Hartert's agents, the Belmont Myers warehouse in Peekskill, NY, for return of the money paid for these fraudulent works. Meanwhile, the FBI, acting on information that other potential buyers were also being approached, seized the entire Hartert collection. It proved to contain over 600 paintings, including some 150 which were signed by Jack Hartert, the deceased son of the owner, and the presumed forger. The United States Attorney is now seeking an indictment which would result in removing all the confiscated paintings which are determined to be forgeries from the market.

The outcome of this investigation will be of great importance to the art world. It is the first time in the last decade that law enforcement agents have made an effort to crack down on a known seller of fraudulent art objects. The prosecution of this case, and others now in progress (see back page) may give the art world added weapons against a genre of fraud that is too often shrugged off, and may provide an added security for sales that are traditionally ruled only by *caveat emptor.*

B.B.

Below is a list of the works examined by IFAR for the Galleria Borghi:

Umberto Boccioni. *Untitled.* Oil on canvas, 29 x 24 in. Signed 1/1 "Boccioni." Labels on back: "U. Boccioni/107/S224"; "L'Effort Moderne/Paris."

Georges Braque. *Portrait of a Man.* Oil on canvas, 22 x 17½ in. Signed on reverse: "Georges Braque, 11. Label on reverse: "Cody Gallery, NY 1917/489 Fifth Avenue/#24." Label on stretcher: "Couleurs fines Monsieur Cesar Guichardal/28 rue du.../Paris."

Giorgio de Chirico, *Still Life.* Oil on canvas, 24 x 18 in. Signed 1/r "G. de Chirico" (partly effaced). Painting of two children on reverse.

Childe Hassam. *Landscape with Mountain.* Oil on canvas, 26¼ x 24¾ in. Signed on reverse.

Vassily Kandinsky. *Landscape.* Oil on board, 16 x 12 in. Signed 1/1. Monogrammed and dated on back "LK 10"; "VK 74-3-10." Handwritten German inscription at u/1 reverse.

Vassily Kandinsky. *Kirchplatz.* Oil on board, 13½ x 17½ in. Signed 1/1 "Kandinsky." Label on reverse "Kandinsky Memorial Exhibition #17/Karl Nierendorf Gallery/New York and Los Angeles...."

Vassily Kandinsky. *Street in Murnau.* Oil on canvas, 11¼ x 15¼ in. Label on reverse: "J.B. Kleins Kunsthandlung/Leipzig."

Paul Klee. *Fish in a Brook.* Oil on canvas, 13 x 8 in. Signed on reverse: "Klee." Inscribed on reverse: J.B. Newman, NY/New Art Circle/57th St."

Paul Klee. *Untitled.* Oil on canvas, 16 x 13 in. Handwritten labels on reverse: "Karl Nierendorf/53 E 57th Street/1939." "Klohoman/1934/1927"; "J.B. Newman/Art Circle/Fuller Bldg/E 57th St."

Paul Klee. *Untitled.* Oil on rough canvas, 18 x 15 in. Signed u/r "Klee." Label on reverse: "Karl Nierendorf/18 E 57th St."

Stanton MacDonald Wright. *Ball.* Oil on canvas, 26½ x 24¾ in. Handwritten on reverse: MacDonald Wright"; "Morgan Russell."

Claude Monet. *Rocks at Belle-Isle, Bretagne.* Oil on canvas, 24 x 20 in. Signed and dated 1/1 "Claude Monet '86." Label on reverse "Bussodon/Valodon, NY."

Giorgio Morandi. *Still Life.* Oil on canvas, 25½ x 22½ in. Signed u/1 "Morandi."

Pablo Picasso. *Man with a Mustache.* Oil on canvas, 28¾ x 21½ in. Signed on reverse "Picasso, Sorgues, 1912." Labels on reverse: "Leonce Rosenberg, Paris/19 rue de la Baume/ed. d'art"; "Galerie L'Effort Moderne"; "The Society of Independent Artists, Inc./20 W. 31st New York/1917/Exh 79"; "Modern Art Gallery/500 5th Avenue/NYC/73 x 54cm/#79 Portrait 1912/1917"; "Dr. Zayas/500 5th Avenue."

Enrico Prampolini. *Untitled.* Oil collage on board, 22 x 18 in. Signed. Marked on stretcher: "10F"; On reverse "P/Prampolini."

Enrico Prampolini. *Untitled.* Oil collage on board, 18 x 15 in. Signed 1/r "Prampolini." Written on stretcher: "Prampolini/Italien..."

Gino Severini. *Composition with Numbers.* Oil on canvas, 28½ x 23½ in. Signed 1/1 "G. Severini." Two labels on back: "Composition with Numbers/28½ x 23½ in/Gino Severini, 1917/c/o Stieglitz Gallery/291 Fifth"; Galerie L'Effort Modern/Paris."

Chaim Soutine. *Landscape.* Oil on canvas, 24 x 18 in. Signed 1/r "Soutine." Labels on reverse: "Paul Guillaume/59 rue de la Boetie/Paris"; "Mrs Cornelius J. Sullivan/57 E 56th St"; Written on reverse "Mrs Cornelius J. Sullivan/460 Park/1936." and "Paysage, Cagnes."

Canadian Theft Resolved in USA

A small landscape by Eugène Boudin, stolen in May 1979 from a museum in Vancouver, British Columbia, has been recovered in New York City by FBI agents operating in Newburgh, N.Y. In the course of a wide-ranging Federal investigation of the art trade, this painting was offered to a cooperating witness by a New York art dealer, for about half its market value.

Federal agents brought the painting to IFAR, where it was positively identified as a work that had been reported stolen in May 79 by Interpol, Canada *(Art Theft Archive Newsletter,* Summer 79, no 13). The owner of the painting—a Philadelphia private collector—was later contacted and confirmed his ownership.

To date, no charges have been brought in the case.

Eugene Boudin, *Brest.* Recovered in New York City.

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Bulletin

Raid on New York State Auctioneer

On January 11, the FBI impounded about 80 alleged forgeries from the Jerrold Schuster Art Gallery in New Windsor, N.Y. According to agents working on the case, the forged works include bronzes by Remington marked with a false stamp, signed paintings in the style of American artists Wyeth & Sloan, signed drawings and pastels in the style of European masters Degas and Picasso, and Art Nouveau glass and lamps.

Schuster gallery conducts a monthly auction, with a listing distributed in advance. After the January sale, Schuster and gallery employees were arrested and charged with mail and wire fraud for distributing the catalogues which list the works without any disclaimer as to their authenticity. Both were released on bond. A federal grand jury is hearing evidence from the investigation, which could lead to indictments. Meanwhile, Schuster has scheduled another auction for February 23 at his premises in New Windsor.

Stephen Straw Sale Announced

Phillips Auctioneers has announced the sale of over 175 paintings and 400 pieces of furniture from Stephen Straw Co., Inc., the Newburyport, Mass. gallery which declared bankrupcy last fall leaving nearly 100 creditors. The collection includes works by American artists Harnett, Mary Cassat, Kensett, and Prendergast, as well as three graphic works by Degas. The works can be viewed at the Copley Plaza Hotel in Boston on Friday, May 2 from 9 AM to 3 PM. The paintings will be sold that evening at 6:00. The furniture will be sold the following morning at 10 AM.

Straw faces possible criminal indictment for a variety of bogus art transactions in which he allegedly obtained payments from other dealers who thought they were buying partial interest in works which Straw never owned. In addition, civil claims against him total $16.5 million.

Among the works to be sold are numerous works that had been placed at the Straw Gallery on consignment. According to Robert Somma of Goldstein and Manello, counsels for the Receiver, all consigned lots are being sold with permission of the consigners. The proceeds of these lots will be placed in an escrow fund until the court determines to whom these assets shall revert: the consigners or the Straw estate. The case may provide an interesting precedent concerning the proper disposition of works consigned to an art gallery.

All the lots in the May sale are free and clear of any liens or claims against Straw.

Harry Jackson Alert

At least 26 bronzes by the popular American Western artist Harry Jackson have been stolen in the last several years. Wyoming Foundry Studios, Inc. agents for Harry Jackson, have sent IFAR a list of these works, which is published in this issue, (see Index for entry nos.).

We are grateful to Wyoming Foundry Studios for sending us this report. IFAR will be pleased to receive and publish any similar reports from artists and institutions. This helps us complete our archives and offer a better service to our readers.

Mechanically-Signed Prints Authorized by Court Order

One of the more bizarre rulings in a dispute between artist and publisher has been issued by the U.S. District Court of the District of New York (Index no. 79 Civil 33325). The decision authorizes a print publisher, Editions Phoebus S.A., to sell prints signed with a mechanically-affixed signature of the artist Nicola Simbari as original limited-edition prints.

According to Simbari's representatives in New York, a dispute arose between Simbari and Editions Phoebus, which was settled in arbitration. As part of the arbitration agreement, Simbari was to sign a suite of 6 print editions which Phoebus would produce. After signing the first edition, Simbari began to fear that the publishers were not abiding by their arbitration terms (which required that the printing plates be destroyed). He refused to sign the remaining prints, whereby the publishers reproduced several of the signatures from the signed edition, and affixed these to the unsigned prints.

The suite is entitled *Cirque Simbari,* and the print bearing real signatures is entitled *Deux Clowns.* The remaining prints in the suite are sold with a certificate of authenticity which states that they are being sold with court approval.

Recoveries

Thirty-three stolen paintings, including works by Canadian artists James Morrice, Franklin Brownel, Paul Borduas, Paul Caron, Jean Dallaire, Marc Fortin, Clarence Gagnon, Albert Robinson, Frederick Varley, and European masters Jules Breton, Eugene Boudin, Raoul Dufy, Charles François Daubigny and Andre Lhôte have been recovered in Hull, Canada, not far from the home from which they were stolen on November 17, 1979. These paintings appeared in the January 1980 *Stolen Art Alert,* nos 1-24, 30-1, 47-8, 53, 61-2.

Canadian law-enforcement officials attribute this recovery to the wide press coverage of the theft which seems to have forced the thieves to flee, leaving the paintings in an abandoned house.

A richly decorated Russian silver-gilt and enamel bowl announced stolen in January by a collector in Washington, DC, has been seized and returned. The vessel was recognized by an expert at Parke Bernet Galleries, where it was offered for consignment.

*

A painting entitled *A Family of Sheep* by Eugene Verboeckhoven, which disappeared in transit in December 1978 *(ATA Newsletter,* April 79, no 73) has been recovered by Federal agents.

Ivory Importation

A conservation bill introduced in December may have the power to severely limit the importation of works of art in ivory. The bill, HR 4685, is entitled the "Elephant Protection Act of 1979." It prohibits importation of, or interstate commerce in, elephant products without a permit. Its crucial section 6, concerning the obtaining of permits, provides no blanket exemption for importation of non-contemporary ivory artworks, and subsection 6(2), which requires that "such elephant product is imported into and exported from the nation in accordance with the laws of such nation," could conceivably trigger foreign cultural property statutes.

The bill was introduced on December 24, 1979, and has been referred to the Committee on Finance.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. **Thomas DAVIDSON.** *First Meeting of Lord Nelson and Lady Hamilton.* Oil on canvas, 109 x 84 cm. Lord Nelson in full uniform followed by a young aide on a quay. At left a woman in a bonnet holding a parasol watches him. A man in a top hat stands behind her. He is cut off at the edge of the painting. Background has ships and harbor.
   *80.23.1. Ottawa, Canada 22 Nov 79.

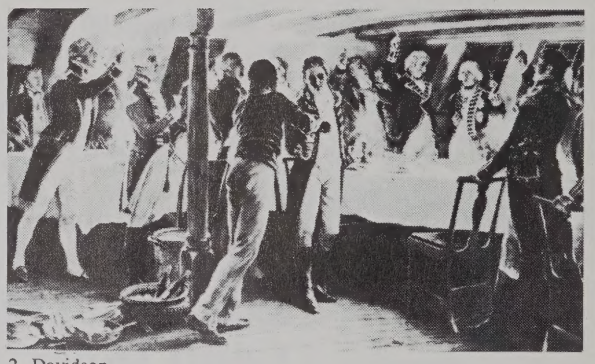
2. **Thomas DAVIDSON.** *Nelson on the Eve of Copenhagen.* Oil on canvas, 75 x 105 cm. Long table with white cloth has uniformed men standing at either side toasting. At center a man in light colored toursers & striped shirt fills the glass of one officer. There is a pillar behind the servant with a basket, footed wine cooler and stacks of dishes nearby.
   *80.23.2. Ottawa, Canada.

3. *Indian,* 1890-1900. Painting on buckskin, 76.2 x 121.9 cm, actual painting 76.2 x 50.8 cm. Frontal portrait of a male Indian warrior, possibly a Ute from Colorado, wearing a single feather in his hair, fur wrapped braids, loop earrings, and a bone breast plate. Painted by an Indian artist.
   *80.33. Keeseville, N.Y. 23 Oct 79.

American, 20th Century

4. **Olaf WIEGHORST** (b 1899). *Nez Perce,* ca 1950. Oil on canvas, 50.8 x 61 cm. Signed l/l: "O. Wieghorst" followed by his brand, a quarter circle over 2c. Landscape of the American west has an Indian with two feathers in hair crouching, a stick in his hand extends over a small fire. Beyond him at center a brown and white horse grazes. He is tethered to a stick with two feathers attached.
   *80.13. In transit, USA. 28 Dec 79.

1. Davidson



2. Davidson

3. Indian, ca 1900

4. Weighorst

Danish, 19th Century

5. **Johan Laurents JENSEN** (1800-56). *Vase of Roses,* 1839. Oil on canvas, 42.5 x 33 cm. Signed and dated l/l. Blue vase on a brown surface against a neutral background contains a bouquet of pink and white roses. At center of bouquet are two large white blooms, a full pink blossom is at front right.
*80.14.1. Watermill NY. 23 Jan 80.

Dutch, 17th Century

6. **Caspar NETSCHER** (1639-84). *Countess Palatine Amalie-Sophie Von Fultzbach.* 31 x 28 cm. Inv. #194/235 on back. Head slightly inclined, blue eyes look left, face is pale pink, hair dark brown. Wears a late 17c style low-cut green dress embroidered with gold thread and edged with lace on violet background. Background is greenish brown.
*80.50.2. Melnik, Czechoslovakia 11 Jul 79.

7. **Caspar NETSCHER** (1639-84). *Countess Palatine Hedwige Von Fultzbach.* 31 x 28.5 cm. Inv. #193/326 on back. Light brown wavy hair, oval face, dressed in late 17c costume. Wears a low-cut dress with small flowers and white lace edging. The front of the dress is dark blue embroidered with gold thread. Background is dark.
*80.50.1. Melnik, Czechoslovakia 11 Jul 79.

English, 20th Century

8. **John GRAHAM.** *Sea Hallucination,* 1942. Gouache on paper with gold paint, 55.9 x 111.2 cm. Signed "Graham XXXXII". Blue ground with shapes derived from French curves, white touches and gold paint. Palm tree and an eye near the center.
80.45.1. Washington, D.C. 22 Oct 79.

Flemish, 15th Century

9. *Adoration of the Shepherds.* 107 x 70 cm. Center panel of triptych. A stable with Holy Family and shepherds in foreground. Above in the sky is the dove and God the Father flanked by groups of angels. At left receding into picture is a colonnade. In background at right are Roman buildings.
*80.42.3. Palencia Province, Spain 8-9. Nov 79.

Flemish, 16th Century

10. Style of **Jan BRUEGEL The Elder** (1568-1625). *Flight into Egypt.* Oil on wood, 52.5 x 70 cm. Inv.#169. Small figures in lower center amidst lush landscape.
*80.2.4. Santerem, Portugal. 29-30 Aug 79.

French, 18th Century

11. **Jacques Antoine VALLIN.** *Lakeside Town,* 1793. Oil on wood. Signed and dated. Inv #171. Frolicking figures, at lower left and center, in a lush pastoral setting.
*80.2.9. Santerem, Portugal. 29-30 Aug 79.

12. **Jacques Antoine VALLIN** (1760-ca 1831). *Landscape,* 1793. Oil on wood, 55 x 70 cm. Signed and dated Vallin" 1793. Inv. #172. A rocky landscape with figures.
*80.2.2. Santerem, Portugal. 29-30 Aug 79.

13. Copy after **Horace VERNET** (1758-1836). *King Philippe-Auguste Laying His Crown on the Altar Before the Battle of Bouvines Against Emperor Otto IV in Twelve Hundred Fourteen.* Scene of soldiers, many with flags and horses.
*80.43. Bouvines, France. 24-25 Mar 79.

French, 19th Century

14. **Louis Leopold BOUILLY** (1761-1845). *Louis Benoit Picard.* Oil on canvas, 21.5 x 16.5 cm. Frontal view bust portrait of a balding man. Dark jacket and light-colored neckwear.
*80.18.2. Paris, France. Apr 79.

15. **Louis Leopold BOUILLY** (1761-1845). *Pigault Lebrun.* Oil on canvas. Frontal view bust portrait of the writer known as Guillaume de l'Espinoy. Dark jacket and light-colored neckwear.
*80.18.3. Paris, France. Apr 79.

16. **Louis Leopold BOUILLY** (1761-1845). *Jean-Nicolas Bouilly.* Oil on canvas, 21.5 x 16 cm. Frontal view bust portrait of gentleman whose hair is brushed forward. Dark jacket with light-colored lapels and neckwear.
*80.18.4. Paris, France. Apr 79.

17. **Auguste CHARPENTIER.** *Dinah Felix.* Oil on canvas, 41 x 32.5 cm. Bust portrait of Melanie-Emilie Felix as a child. Three-quarter view, child looks toward the right.
*80.18.1. Paris, France. Apr 79.

18. Att to **Camille COROT** (1796-1875). *Birch Trees.* Oil on cradled panel, 25.4 x 20.3 cm. Brass plaque engraved "Corot".
80.14.2. Watermill, N.Y,. 23 Jan 80.

German, 20th Century

19. **Max LIEBERMANN** (1847-1935). *Portrait of Sidonie Meyer.* Oil on canvas, 95 x 72 cm. Woman with hair pulled back, softly covering her ears, her head seen in profile. She leans back against something, supporting herself with her right hand. Her left hand is at her breast. Dark background.
*80.41. Dusseldorf, Germany 1979.

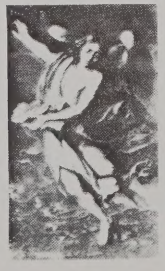
Italian, 15th Century

20. *Annunciation.* Oil, 110 x 120 cm. Frontal view of the kneeling Virgin at lower right. Ewer containing lillies in center and the Angel at left striding toward the Virgin. Numerous angels hover over the Virgin's head.
*80.15.1. Zamora Province, Spain. 1-2 Oct 79.

21. *Meeting at the Golden Gate.* Oil, 110 x 120 cm. Italian style Joachim and Anne embrace at the gate to the walled city. Angel above is blessing them. Male figure at right holds a shepherd's staff. Small dog at lower right. Couple at left dressed in late 15th century robes.
*80.15.2. Zamora Province, Spain, 1-2 Oct 79.

Italian, 16th Century

22. *Guardian Angel of Bedero Valtravaglia.* Oil on canvas, 204 x 114 cm. Full-length, frontal figure flying in the sky. Right arm extends back in space, body is bowed with legs and head inclined toward right edge. Wears flowing drapery which bares left arm and left half of chest.
*80.37. Varese Province, Italy 9 Jan 79.



22. Italian, 16th c

Italian, 17th Century

23. *Boy with A Vase.* Oil on canvas, 64 x 50 cm. Half length portrait of seated youth with shoulder-length dark curly hair holding an elaborately decorated antique vase on his left arm, his right hand resting on its side. A spotted dog with an elaborate collar, his left fore paw raised looks left from behind youth's right shoulder. In a carved, gilded frame.
*80.46.21. Poggio a Caiano, Italy 25-6 Sep 79.

24. *Portrait of A Princess.* Oil on canvas, 64 x 49 cm. Half-length portrait of a woman with curly blond ringlets, large dark eyes, dimpled chin, wearing a very elaborate crown and gown, pearl drop earrings, necklace and bracelet of large pearls. Part of her right hand is visible at lower center holding a handkerchief. In a carved, gilded frame.
*80.46.22. Poggio a Caiano, Italy. 25-6 Sep 79.

Portuguese, 19th Century

25. **Columbano BORDALO-PINHEIRO** (1857-1929). *Bibliophile (O Bibliofilo),* 1870. Oil on canvas, 23 x 29 cm. Dated. A frontal view of an elderly, bearded man sitting in an armchair who holds a semi-closed book in his lap. Other tomes lie on the floor near his left foot.
*80.2.6. Santerem, Portugal. 29-30 Aug 79.

26. **Columbano BORDALO-PINHEIRO** (1857-1929). *Hunter (O Cacador),* 1871. Oil on canvas, 29.5 x 22.5 cm. Dated. Inv. #14. A three quarter frontal view of a man holding a dead hare. Figure looks out from a vine covered arched doorway. Plaque on frame.
*80.2.8. Santerem, Portugal. 29-30 Aug 79.

27. **Columbano BORDALO-PINHEIRO** (1857-1929). *Landscape,* 1869. Oil on canvas, 20 x 25 cm. Dated. Inv. #145. A pastoral scene, trees on a hillock at left, narrow valley in center and a low tree-covered hill at right.
*80.2.7. Santerem, Portugal, 29-30 Aug 79.

28. **Emilio PIMENTAL.** *Alexandre Herculano.* Watercolor. Inv. #131. A caricature of Alexandre Herculano. A standing figure looking forward, body facing left, holding a branch in his right hand.
*80.2.10. Santerem, Portugal. 29-30 Aug 79.

29. **Emilio PIMENTAL.** *D'Anselmo-Jose Braamcamp.* Watercolor. Inv #132. A caricature of d'Anselmo-Jose Braamcamp.
80.2.11. Santerem, Portugal 29-30 Aug 79.

Spanish, 15th Century

30. **Pedro De BERRUGUETTE** (1450-1504). *Six Kings of Judah.* Oil on wood, 97 x 60 cm. Six paintings depicting David, Hezekiah, Ezra, Solomon, Josiah and Uzziah. All are 3/4 length, wearing sumptuous garments. All except Hezekiah hold sceptres.
*80.42.1. Palencia Province, Spain 8-9 Nov 79.

30. Berruguette

23. Italian, 17th c.

24. Italian, 17th c

28. Pimentel

30. Berruguette

30. Berruguette

30. Berruguette

30. Berruguette

30. Berruguette

Spanish, 16th Century

31. **Cristobal De HERRERA OF BURGOS.** *Twelve Apostles.* 80 x 70 cm. Four paintings of equal size, each depicting three of the twelve apostles.
80.42.2. Palencia Province, Spain. 8-9 Nov 79.

Spanish, 20th Century

32. **Hermenildo ANGLADA CAMARASA** (1872-1959). *Gypsy Dance.* 73 x 74 cm. Signed. On the back: "A mi amigo, mas con carino". Center foreground a girl in a long light-colored dress dances, her arms held over her head. She is surrounded by four musicians who are seated on a terrace with pots of flowers. In the background are the buildings of a town.
*80.38. Madrid, Spain, May 79.

PHOTOGRAPHS

American, 20th Century

33. **Ansel ADAMS** (b 1902). *Moonrise Over Hernandez.* Photograph, Approx 40.8 x 50.8. Front mat l/r. Black and white photograph of a moonlit scene. Small shrubs, a church, a cemetery and low buildings in the foreground. Clouds behind a low mountain range topped by a broad expanse of sky with a full moon.
*79.298. Albuquerque, N.M., 3 Aug 79.

33. Adams

PRINTS AND DRAWINGS

American, 20th Century

34. **Adolph GOTTLIEB** (1903-73). *Black Ground,* 1972. Seriagraph, 59.7 x 43.2 cm. Signed and dated: 1972. No. 8/150. Black background with characteristic "burst" printed above with some pink and white.
80.45.3. Washington, D.C. 22 Oct 79.

35. **Adolph GOTTLIEB** (1903-73). *Red and Green,* 1967. Seriagraph, 50.8 x 76.2 cm. Signed in pencil "Adolph Gottlieb artist's proof". No II/V artist's proof. Red, green and black on white paper.
80.45.4. Washington, D.C. 22 Oct 79.

36. **Seymour LIPTON** (b 1903). *Study for "Empty Room" and Study for Unexecuted Sculpture.* Grease crayon on white bond paper, 27.9 x 21.6 cm. Signed. They were matted into one frame.
80.45.2. Washington, D.C. 22 Oct 79.

Dutch, 20th Century

37. **M. C. ESCHER** (1898-1972). *Casa Diroccata.* Lithograph, 30.8 x 21 cm. L/r MCE. Facades of multi-storied buildings, a roadway and an abutment with vegetation at right.
*80.30. San Francisco, Ca. 1979.

37. Escher

Irish, 19th Century

38. **Walter OSBORNE** (1859-1903). *One Sketchbook.* Pencil, 22 x 15.2 cm. A bound, black, hardback book contains approximately 20 pages. Pencil drawings, on both sides of page, are primarily of individuals.
*80.26.2. New York City, Jun 71.

39. **John B. YEATS** (1839-1922). *Four Sketchbooks.* Pencil, 22 x 15.2 cm. Each black book is hardback bound, and contains approximately 20 pages. Pencil drawings, on both sides of page, are primarily of individuals.
*80.26.1. New York City June 71.

39. Yeats

Irish, 20th Century

40. **Jack B.YEATS** (1871-1957). *Six Sketchbooks.* Watercolor, ink, pencil, 9.4 x 12.7 cm. On 4 covers, (1) Strete, Sept-Oct. 1899, (2) London-Epsom Street; May-June, 1900; (3) Clifden, 1907; (4) Ireland, 1908. Six two-ringed looseleaf books consisting of watercolor sketches, ink or pencil drawings with color indications written in by hand. Covers indicate locations and period in Ireland and England. *80.26.3. New York, N.Y. Jun 71.

Italian, 18th Century

41. **Giovanni Battista PIRANESI** (1720-78). *View of Rome-Ampitheatre of Vespaion with Onlookers.* Steel engraving on paper, 55.9 x 85.4 cm. Illegible sepia inscription l/l. Had been bound in a book. Has a slight crease in center.
80.45.5. Washington, D. C. 22 Oct 79.

SCULPTURE

American, 20th Century

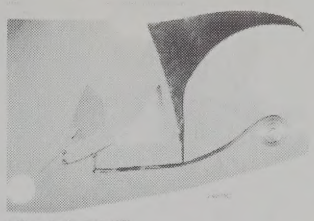
42. **Alexander CALDER** (1898-1976). *Sorte De Fox,* 1971. Polychromed steel, 15.2 x 38.7 x 2.5 cm. A mobile on a black triangular base, 3 varied shapes suspended on a brass wire are counter balanced by a heavy weight brass wire coil. Colors are red, white and yellow.
*80.32.1. New York, N.Y.

43. **Harry JACKSON** (b 1924). *Bronc Stomper,* 1959. Patinated bronze, 43.2 x 34.3 x 14cm. No 12/12. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969, p 70. Cowboy holds reins in left hand, right hand raised holds whip. Horse stands on forelegs, head bent low, rear legs are raised.
*79.162.24. New York, N.Y. Oct 63.

44. **Harry JACKSON** (b 1924). *Bronc Stomper,* 1959. Painted bronze, 43.2 x 34.3 x 14 cm. No 12P. Ref.: Frank Getlein, Harry Jackson. New York; Kennedy Galleries, Inc., 1969, p 70. Cowboy wearing blue shirt holds reins in left hand, right arm raised, holds whip. Horse rears, his hind legs raised, his head almost touching the ground.
*79.162.25. New York, N.Y. Oct 63.

45. **Harry JACKSON** (b 1924). *Frontiersman,* 1965. Painted bronze, 50.8 x 45.7 x 25.4 cm. Nos 1 P and 5 P. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969, p 18. Blond male wearing coonskin cap, fringed jacket, buckskin leggins and moccasins stands aiming rifle. Has a powder horn and pouch hanging at right hip, a purse on left hip. Handle of a weapon sticks out of his jacket.
*79.162.22-3. New York, NY. May 77.

46. **Harry JACKSON** (b 1924). *Gunsil,* 1964. Polychrome bronze, 50.8 x 17.8 x 15.2 cm. Nos 16P and 19P. Ref.: Frank Getlein. Harry Jackson, Exhibition Catalogue. New York: Kennedy Galleries, Inc., 1969, p 60. Standing cowboy with wrinkled brow, hat pushed back on head, has right leg extended with knee bent, right hand resting on thigh. His left hand rests on h s waist. Both hands are gloved.
*79.162.17-18. No 16P La Jolla, Ca. Jul 76; No 19P New York, N.Y. 26 May 78.



42. Calder

43. Jackson

44. Jackson

45. Jackson

46. Jackson

47. **Harry JACKSON** (b 1924). *Hazin' in the Leaders,* 1959. Patinated bronze, 30.5 x 28.6 x 9.5 cm. No 8/12. Ref.: Frank Getlein. Harry Jackson, New York: Kennedy Galleries, Inc. 1969, p 43. Mounted cowboy with mustache wearing hat, chaps , spurs, holds reins in left hand. Right hand held over his head holds lasso coiled up. Horse runs headlong, only one foot resting on base.
*79.162.1. In transit Sep 65.

48. **Harry JACKSON** (b 1924). *Lone Hand,* 1961. Painted bronze, 38.1 x 38.1 x 15.2 cm. Nos 2/12 and I/A. Ref.: Frank Getlein. Harry Jackson, New York: Kennedy Galleries, Inc., 1969, p 86. Cowboy dressed in hat, chaps, sits straight in the saddle, his right hand on the pommel. Lasso hangs coiled from side of saddle. Horse stands with head bowed.
*79.162.2-3. No 2/12 Dallas, Tx Sep 77; No I/A Cody, Wy 1968.

49. **Harry JACKSON** (b 1924). *Longhorn,* 1968. Patinated bronze, 17.8 x 21.6 x 17.1 cm. No 28. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969, p 41. Longhorn steer mounted in a simulated wooden plaque.
*79.162.4. Denver, Co Jun 75.

50. **Harry JACKSON** (b 1924). *Peasant Dancers,* 1961. Patinated bronze, 27.9 x 17.1 x 14.6 cm. Nos 6/12, 8/12. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969 p 79. Couple dancing. His body is turned sinuously, left arm raised high, head bent. Her head is raised, left leg extended, and her skirt is swirling.
*79.162.5-6. No 6/12 New York, N.Y. 1972; No 8/12 Rome, Italy 1963.

51. **Harry JACKSON** (b 1924). *Pony Express,* 1967. Patinated bronze, 47 x 53.3 x 35.6 cm. Nos 20 and 39. Ref.: Frank Getlein. Harry Jackson, Exhibition Catalogue. New York: Kennedy Galleries, inc., 1969, p6. Mounted rider holds reins in left hand, looks over right shoulder and holds right arm straight out aiming revolver. Horse gallops headlong, only his right foreleg touches flat rectangular base.
*79.162.7-8. No 20 NJ. Oct 67; No 39 Lewisburg, Pa. Jul 79.

52. **Harry JACKSON** (b 1924). *Pony Express, Head Study,* 1965. Patinated bronze, 8.9 x 7 x 7.6 cm. Nos 1,3 and 13. Ref.: Frank Getlein. Harry Jackson, New York: Kennedy Galleries, Inc., 1969, p 9. Male head with hat which has the brim raised on the left, down at right. Bony face has a thin, set mouth.
79.162.9-11. New York, N.Y. No 1 1969; No 3 May 77; No 13 Nov 78.

53. **Harry JACKSON** (b 1924). *Salty Dog,* 1959. Patinated bronze, 25.4 x 12.7 x 10.2 cm. Nos VA and VII/A. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969, p 83. Mustachioed cowboy stands with hands on hips, a coiled lasso in his left hand, his right hand resting on his gun belt. Left foot is extended.
*79.162.12-13. No VA Winchester, Va Nov 77, No VII/A in transit Sep 65.

54. **Harry JACKSON** (b 1924). *Settin' Perty,* 1959. Patinated bronze, 40.6 x 26 x 15.2 cm. 11/12; 21. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc. 1969, p 78. Mounted rider holds reins with left hand, holds his hat in his raised right hand. Horse is rearing, his head lowered, forelegs off the ground.
*79.162.14-15. No 11/12 Cody, Wy. 1968; No 21. Aug 79.

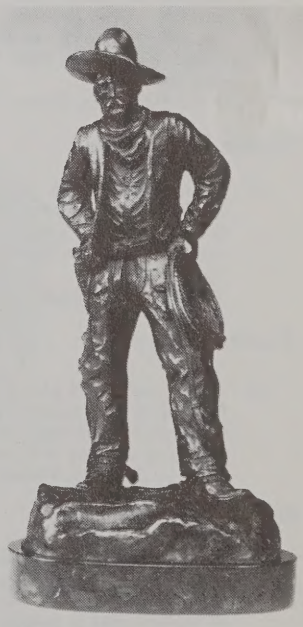
47. Jackson

48. Jackson

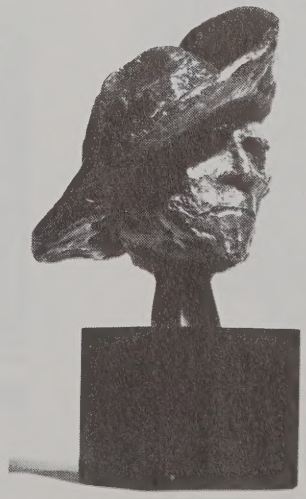
49. Jackson

50. Jackson

51. Jackson



53. Jackson



52. Jackson

55. **Harry JACKSON** (b 1924). *Steer Roper (Dally),* 1959. Patinated bronze, 30.5 x 63.5 x 30.5 cm. No IIA. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969, p 81. Mounted cowboy holds pommel with right hand which has lasso coiled around it. Holds reins and two coils of lasso in his left hand. Looks over his right shoulder at a longhorn steer who rears on its hind legs, its head bent back, horns lassoed, rope extends under its rump. Horse has forelegs raised.
*79.162.16. Cody, Wy. 1968.

56. **Harry JACKSON** (b 1924). *To the Gods,* 1961. Patinated bronze, 57.8 x 35.6 x 14 cm. No I/A. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries Inc., 1969, p 82. Indian seated bareback on horse has face and both arms raised. He holds a spear in his right hand, his shield is attached to his left arm. Horse's legs and tail hang down limply. Horse is supported under its belly by a shaft which connects to rectangular base.
*79.162.19. New York, N.Y. 1972.

57. **Harry JACKSON** (b 1924). *Trail Boss,* 1958. Patinated bronze, 21 x 20.3 x 8.3 cm. Nos 6/12 and 22. Ref.: Frank Getlein. Harry Jackson. New York: Kennedy Galleries, Inc., 1969 p 69. Mustachioed cowboy holds hat and reins in left hand, his right rests behind him, he looks left. Mounted on a horse with head bent down, left foreleg raised.
*79.162.20-1. No 6/12 New York, N.Y. 1977; No 22 Middleburg, Va 1977.

58. **Harry JACKSON** (b. 1924). *Two Champs II.* Bronze, 60.9 cm. 43/100. Bronco-buster, riding bucking horse.
*79.286.1. Clayton, Missouri 18 Sept 1979.

Czechoslovakian, 20th Century

59. **Ota GUTMAN** (20th c). *Lovers.* Bronze, Approx 15 x 25 x 17 cm. A reclining nude couple in an erotic position. Marble base not taken.
*79.259.5. Paris, France 20 Aug 79.

60. **Ota GUTMAN** (20th c). *Wrestlers.* Bronze, Approx 18 x 20 x 17 cm. Upper figure wears a cap low on the forehead, jacket collar pulled up, and sits astride the left leg of the lower figure. The latter's right leg is raised. Marble base not taken.
*79.259.6. Paris, France 20 Aug 79.

English, 20th Century

61. **Henry MOORE** (b 1898). *Fledglings,* 1971. Polished bronze, 6.3 x 7.6 x 14.8 cm. Moore 2/9 side of base. Two abstract bird forms are screwed, from the bottom, to the dark patina base.
*80.32.2. New York, N.Y.

French, Medieval

62. *Virgin and Child,* 13th c. Wood, H 82 cm. Frontal view of a seated Virgin who holds the Child on her left knee. He looks to the left. Traces of coloring and evidence of woodworm.
*80.17. Clairfayts, France. 22 Jul 79.

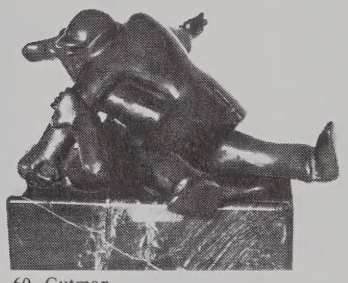
French, 15th Century

63. *Deposition from the Cross.* Wood. One of the carved panels from the reredos depicting the Passion of Christ and two statuettes, h 35 cm, of soldiers clad in helmets and armor assisting at the Deposition. The reredos is listed as an historical monument.
*80.35. Finistere, France, 10-11 Feb 79.

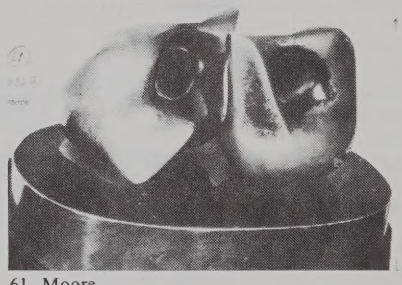
55. Jackson

57. Jackson

59. Gutman



60. Gutman



61. Moore

62. French, 13th c

63. French, 15th c

64. *Virgin and Child.* Polychrome and gilded wood, H 52 cm. Virgin with large face holds Christ on her right arm, she holds his foot in her left hand. They both wear large crowns set with colored glass stones. Listed as an historical monument.
*80.36.1. Haute Vienne, France. 8-9 Apr 79.

French, 18th Century

65. *Angels (Two).* Polychrome wood, H 40 cm. One angel with shoulder length hair wears a light dress with a darker mantle over it. Right hand is outstretched, left holds part of the mantle. The other angel with plump face is striding, right leg foward. Holds right hand up pointing, left arm extends forward. Garment is tucked up exposing right knee.
*80.36.2. Haute Vienne, France. 8-9 Apr 79.

66. *Our Lady of Quartes,* early 18th c. Polychrome wood, H 66 cm. Frontal Madonna dressed in flowing robes with an elaborate border, holds the Christ Child with her right hand. His body is seen in profile. Mary holds a globe in her left hand.
*80.51.1. Pont sur Ambre (Nord), France. 16-17 Apr 79.

67. *St. Ann Instructing the Virgin Mary.* Gilded wood, 77 x 28 cm. Mary stands on a little stool holding an open book. Her mother stands behind her with her right hand on the girl's shoulder. With her left hand she points at the book.
*80.61.1. Ochtezeele, France. 22-3 Mar 79.

68. *St. Joseph.* Painted brown wood, H 60 cm. Dressed in long robes, his right hand rests on his middle. Christ Child in a calf-length garment, his left hand extended out, his right hand raised, stands at Joseph's left about as high as his waist.
*80.51.2. Pont sur Ambre (Nord), France. 16-17 Apr 79.

69. *Virgin and Child.* Gilded wood, 85 x 34 cm. Virgin in flowing robes holds Christ on her right arm.
*80.6.2. Ochtezeele, France. 22-3 Mar 79.

French, 20th Century

70. **Henri MATISSE** (1869-1954). *Standing Nude with Arms Raised over her Head,* 1906. Bronze, H 29 cm. Signed and numbered on base at right 2/10. Ref.: M 132; Albert Elsen, The Sculpture of Henri Matisse. New York. Abrams, 1975, fig 82. Standing figure with arms raised, resting on top of head. Right foot forward and turned inward. Brownish-black patina.
*80.16. Goteborg, Sweden. 10 Oct 79.

70. Matisse

Italian, 16th Century

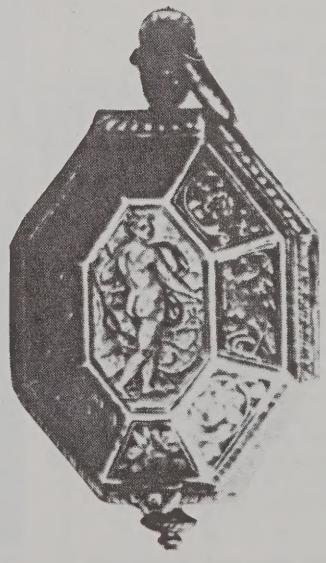
71. *Virgin and Child.* Bronze. Standing Virgin inclines her head toward the Child she holds on her right arm. Her hand rests on the Child's chest. Her left leg extends forward, bent at the knee.
*80.44. Palermo, Italy. 15 Nov 79.

DECORATIVE ARTS

CLOCKS, TIMEPIECES, WATCHES

European, 16th Century

72. *Watch.* Gilded bronze and crystal, 5 x 2.5 cm. Octagonally-shaped case with floral designs and



72. Watch

a nude male figure seen from the back, looking over his right shoulder, in the center.
*80.25.2. Liberec, Czechoslovakia 5-6 Aug 79.

French, 16th Century

73. *Fob-Watch.* Silver and gilded bronze, 6 x 4 cm. Octagonally-shaped engraved case with a circular center medallion. Chimes for the hours of darkness. Doboulle movement in brass.
*80.25.4. Liberec, Czechoslovakia 5-6 Aug 79.

French, 17th Century

74. *Fob-Watch.* Gilded bronze and silver, 5 x 3.5 cm. Shell-shaped case with finely engraved dial, movement by Buboute, France.
*80.25.3. Liberec, Czechoslovakia 5-6 Aug 79.

75. *Watch,* c1600. Silver and gilded bronze, 6 x 3 cm Watch in an octagonal case in an egg-shaped finely engraved box. The movement is by Blaucheton (Lyons). Crystal rim.
*80.25.1. Liberec, Czechoslovakia 5-6 Aug 79.

German, 16th Century

76. *Pendant Sun-Dial,* 1576. Gilded bronze, Diam 5.5 cm. Circular with graceful design attached to hold the ring. Has inscriptions in French.
*80.25.5. Liberec, Czechoslovakia 5-6 Aug 79.

German, 17th Century

77. *Watch Case.* Bronze, Diam 5.5 cm. Round flat cylinder perforated and carved.
*80.25.6. Liberec, Czechoslovakia 5-6 Aug 79.

Spanish, 17th Century

78. *Clock Dial and Figures.* Section containing dial, with Roman numerals and 5 painted figures. Four figures play instruments, fifth is a troubador. All are dressed in Philip II style and wear plumed hats.
*80.29. Valladolid, Spain. Jul 79.

ENAMELS

French, Medieval

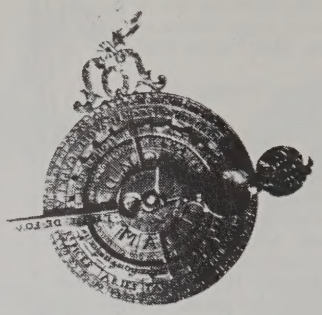
79. **LIMOGES SCHOOL.** *Niche Enamels.* Limoges chased enamel. Twenty-one reredos images including biblical characters, four apostles, four angels and one central medallion of the Virgin and Child in Glory. Alpha and Omega letters inscribed at sides of the Virgin's head. The reredos was left behind.
*80.28. Navarre, Spain 25-6 Oct 79.

FURNITURE, ACCESSORIES

Italian

80. *Chairs (Six).* Walnut, leather. Inv nos.: new-101-5, 68; old 1614-19. Each chair has four carved rungs. The backs and seats are leather attached with large brass studs. The ends of the back are carved and gilded. The center of the back has a coat of arms pressed and outlined in gilt with figures of saints in color. No 68 and 102 have torn seats. No 105 has a torn back.
*80.46.1-6. Poggio a Caiano, Italy. 25-26 Sep 79.

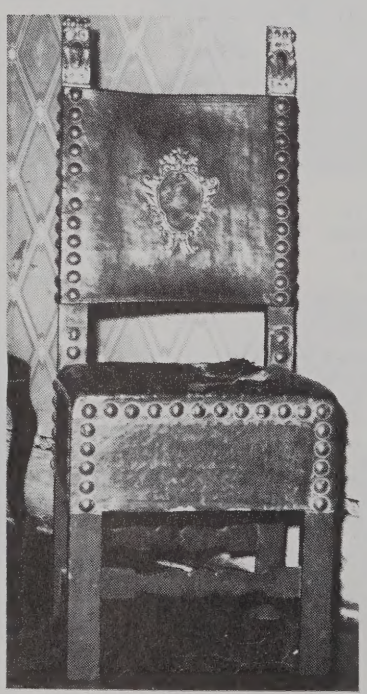
81. *Chairs (Twelve).* Wood. Have dark varnish and gilded ornamentation and floral designs in various colors of Chinese imitation. The front legs curve in typical Queen Anne shape. The seats are upholstered in crimson silk damask. Two have torn seats.
*80.46.7-18. Poggio a Caiano, Italy. 25-6 Sep 79.



76. Sundial Pendant

79. Limoges School

77. Watch Case



80. Italian

81. Italian

82. *Octagonal Marquetry Table.* Walnut, Top 68 x 68 cm. Black varnish inlaid with mother-of-pearl and diverse woods, has drawers, two small drop leaves. On the top is an effigy of Italy embracing Rome and Venice. It is supported by an octagonal base ending in four bracket-shaped feet.
*80.46.19. Poggio a Caiano, Italy. 25-6 Sep 79.

83. *Table.* Wood, Top 160 x 80 cm. Inv no new 95; old 1605. Stained black with lyre shaped legs and iron spurs.
*80.46.20. Poggio a Caiano, Italy. 25-6 Sep 79.

ICONS

Russian

84. *Icon.* Oil on canvas or wood, 50 x 35 x 10 cm. Engraved on the back in the wood: "Presented to the 5th Regimental Batallion." Christ holds right hand up, has a Bible in his left hand. Written on the Bible in old Slavonic language is "I give you a new commandment, Love thy neighbor." Frame is silver plate.
*80.22.2. Ottawa, Canada 20 Nov 79.

84. Icon, 19th c

LITURGICAL OBJECTS

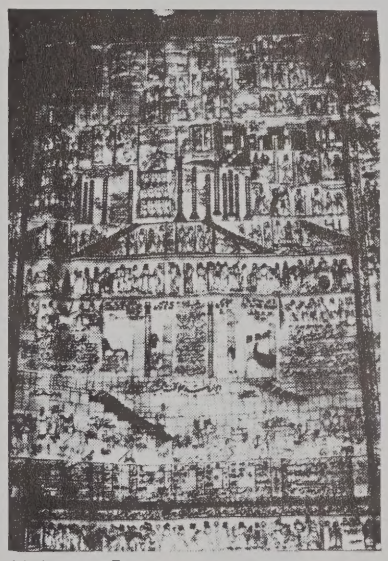
Spanish, Medieval

85. *Reliquary,* 14th c. Wood, 46 x 72 x 35 cm, wt 35 kg. Contains the bones of St. Cornelius, Has a roof-shaped lid in laminated copper, gilded and studded. The entire surface is decorated with colored champleve enamels of heraldic designs and biblical symbols from the Old and New Testaments.
*80.39. Logrono Province, Spain Nov 79.

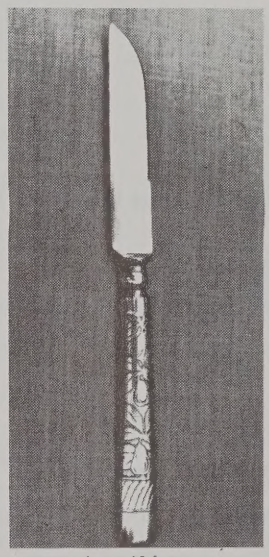
RUGS, CARPETS

Middle Eastern

86. *Kerman Rug.* Wool, Approx 610.6 x 914.4 cm, approx wt 15 kg. Cream-colored background, numerous small dark figures, some in architectural settings. Persian script in sections of lower half.
*80.27. Chicago, Il. Sep 79.
Recovered



86. Kerman Rug



87. American, 19th c.

SILVER

American, 19th Century

87. **ROGERS BROTHERS.** *Twelve Fruit Knives,* 1847. Silver plate, L 16.5 cm. Acc#LO.1974.269.1-12. Low relief pear design on handles. Also taken was a royal blue velvet knife box made by the J. D. Caldwell Co., Philadelphia, It measures 17.8 x 17.8 x 3.8 cm and has an acc no LO.1974.270.
*80.31.1. Cazenovia, N.Y. 1 Dec 79-9 Jan 80.

TAPESTRIES, TEXTILES

Canadian, 20th Century

88. **William KURELEK** (b 1927). *Untitled.* Acrylic, 229.9 x 132.1 cm. Winter scene of a woman pumping water at an outdoor pump. Tall bare tree in right foreground, building at right. Fence runs across center. Primary colors are white, blue and rusty brown.
*80.48. Ottawa, Ont. 16 Jan 80.

88. Kurelek

Russian, 19th Century

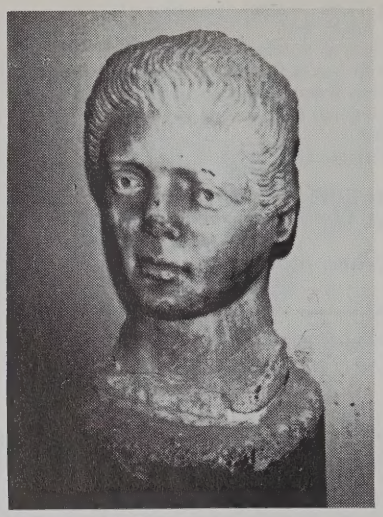
89. *Tapestry.* Embroidered cloth, 105 x 71 cm. "Moscow" embroidered on back. Silver double headed eagles on a gold background. Border embroidered. The tapestry is part of a priest's cloak. The middle of the top needed repairs. *80.22.1. Ottawa, Canada 20 Nov 77.

ANTIQUITIES

ROMAN

Sculpture, Imperial - 1st c. AD

90. *Head of A Youth.* Marble, H 28.5 cm. Cut off at the back. Parts of the bottom of the neck and the tip of the nose are broken. Pupils have drill holes. Has a high wavy hairdo pulled off the face.
*80.40. Rome, Italy 3 Jan 80.



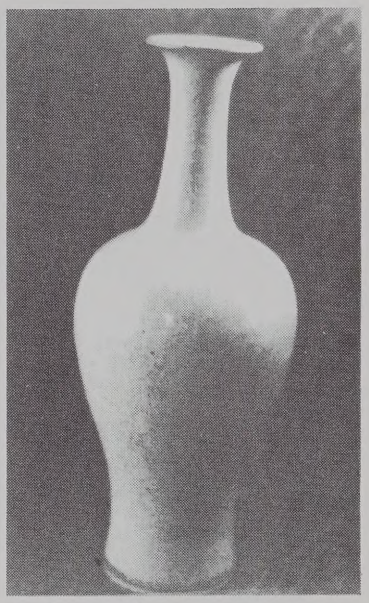
90. Roman, 2nd c AD

ORIENTAL ART

CHINESE

Ceramics, Ching Dynasty (1644-1912 AD)

91. *Vase.* Buff colored porcelain, H 26.7 cm. Signed in three chracter version of K'ang Hsi mark. Ring of blue around base. Copy of a K'ang Hsi vase.
*80.45.7. Washington, D.C. 22 Oct 79.



91. Chinese, 19th c.

INDIAN

Sculpture, Buddhist - 2nd c. AD

92. **GANDHARA.** *Buddha Beneath the Bodhi Tree,* 2nd-4th c AD. Grey schist, Approx 15.2 x 12.7 x 5.1 cm. Relief fragment has tree rising at left and spreading its lush foliage toward the right to cover two figures seated on the ground.
*80.45.8. Washington, D.C. 22 Oct 79.

93. **GANDHARA.** *Maitreya,* 2nd-4th c AD. Grey schist, 21.6 x 8.9 x 5.1 cm (without base). Frontal head and torso of the "Buddha of the Future" wearing necklace. Chest is bare with drapery covering lower pelvis and looped over left forearm and shoulder.
*80.45.6. Washington, D.C. 22 Oct 79.

92. Indian, 2nd-4th c AD

MISCELLANEOUS

ARMS AND ARMOR

American, 19th Century

94. *Kentucky Flintlock Rifle,* ca 1790-1810. Stock: curly maple, wrist plate: silver, patch box and mountings: brass, Overall l 147.3 cm, barrel l 106.7 cm, wt 3.9 kg. Barrel signed in script: "P. Berry". Engraved on wrist plate: "G.A.". Lock by Ketland. Stock carved in relief with curlicues and leaves. Weapon is in perfect shooting condition.
*80.24. Wolcott, Vt 28 Mar 79.

93. Indian, 2nd-4th c AD

BOOKS, DOCUMENTS, HISTORIC PHOTOGRAPHS, MANUSCRIPTS, MAPS

American, 19th Century

95. **John J. AUDUBON** (1785-1851). *Birds of America.* Double elephant folio, H. 99.5 cm. Approximately 435 color plates from the original drawings by Audubon published by the author in London 1827-38 in four volumes. Some are known to be stamped "N.Y. State Library."The plates were burned, some badly, in a fire and may be singed, damaged or cropped. 80.19. Albany, N.Y. Missing since 1938.

COINS

American, 20th Century

96. *Coins (Four).* All have museum numbers. A bronze Lincoln Commemorative medal, two U.S. silver dollars and one U.S. half dollar in very fine condition. For further details contact IFAR.
80.20. Denver, Co. 14 Jan 80.

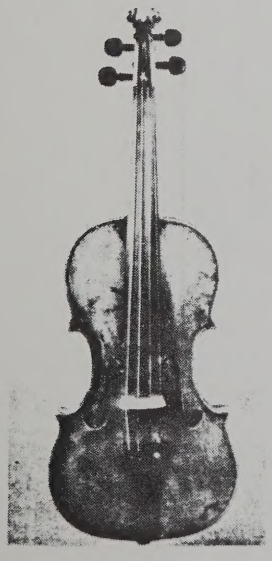
Canadian, 20th Century

97. *Twenty-One Sports Medals.* Gold, bronze. All have museum accession numbers. A collection of historical medals, mostly 10k gold with varying decorative motifs.
80.21. Vancouver, B.C. 11 Jan 80.

MUSICAL INSTRUMENTS

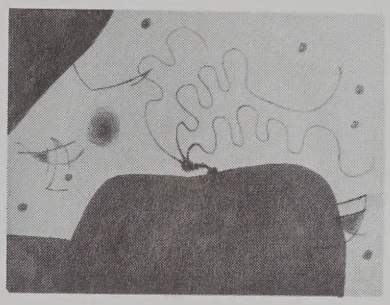
Italian, 19th Century

98. **Joseph GUARNERIUS DEL GESU** (1687-1745). *Violin,* c 1700. Wood. Fine wood grain on front runs vertically. On back grain slants up slightly from right to left. Back has black speckled marks from aged varnish. Has yellowish wood, reddish chin rest, black pegs, the end peg has a gold ring with mother-of-pearl inset. Also in the light brown zipped canvas case were two bows, one with the name "Voirin" engraved on the stick.
*80.34. Dallas, Tx. 12 Oct 79.



98. Guarnerius del Gesu, ca 1700

Recent Theft



As this issue went to press the following work was stolen from a New York gallery: Joan Miro. Femme a la Chevelure de Faite, Oiseaux, Constellations. (Woman with Hair Undone, Birds, Constellations.) Pencil, ink, watercolor on paper. 28 x 38 cm.

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Found

A very rare gold coin has been found in the New England area, and FBI agents in Boston are seeking its owner. The coin is described as follows:
India, Kushan period, ca 2nd c AD. Gold, wt 7.907 gm.
Obverse: Royal portrait of king standing frontally; head in profile to left; holds trident in right hand above a small altar; holds trident spear with left hand. Wears a conical helmet, halo, and armored cuirass, skirt, and trousers. No legend.
Reverse: Shiva standing before a bull. Shiva nude to the waist with single head and heavy side curls with halo stands with distinct contrapposto. He holds in right hand a diadem and in left a trident. Behind the deity stands a humped bull facing left. At upper left appears monogram no 8 (Rosenfield, The Dynastic Arts of the Kushans, p 69) for Vasudeva. At right appears inscription "OESHO."
Contact: S/A Ed Clark, FBI, 900 JFK Building, Boston, Ma 02203. 617/742-5533.

A 2nd century AD Kushan gold coin found in the New England area of the United States.